



BATMAN & ROBIN:
YEAR ONE

13+
TEEN 5

BATMAN & ROBIN

YEAR ONE



SAMKE'24
Mat
Lopes

WAID
SAMNEE
LOPES

GUESS WHO HAS A SPECIAL VALENTINE'S DAY PRESENT FOR GOTHAM CITY!



FEBRUARY

BATMAN

#5
of 10

THE

LONG HALLOWEEN

THE LAST HALLOWEEN

WRITER

JEPH LOEB

AND ARTIST

BILL SIENKIEWICZ

CELEBRATE TIM SALE'S
LEGACY WITH A NEW
CHAPTER OF GOTHAM'S
MOST ICONIC MYSTERY

GOTHAM PD
THE JOKER
5 1 56

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BATMAN & ROBIN: YEAR ONE, CHAPTER FIVE

CO-PLOT: MARK WAID & CHRIS SAMNEE

WRITER: MARK WAID

ARTIST: CHRIS SAMNEE

COLORIST: MATHEUS LOPES

LETTERERS: CLAYTON COWLES

w/CHRIS SAMNEE



YOU
LASTED *ONE*
HOUR.

IT WAS
THE *TEACHER'S*
FAULT.

ONE.

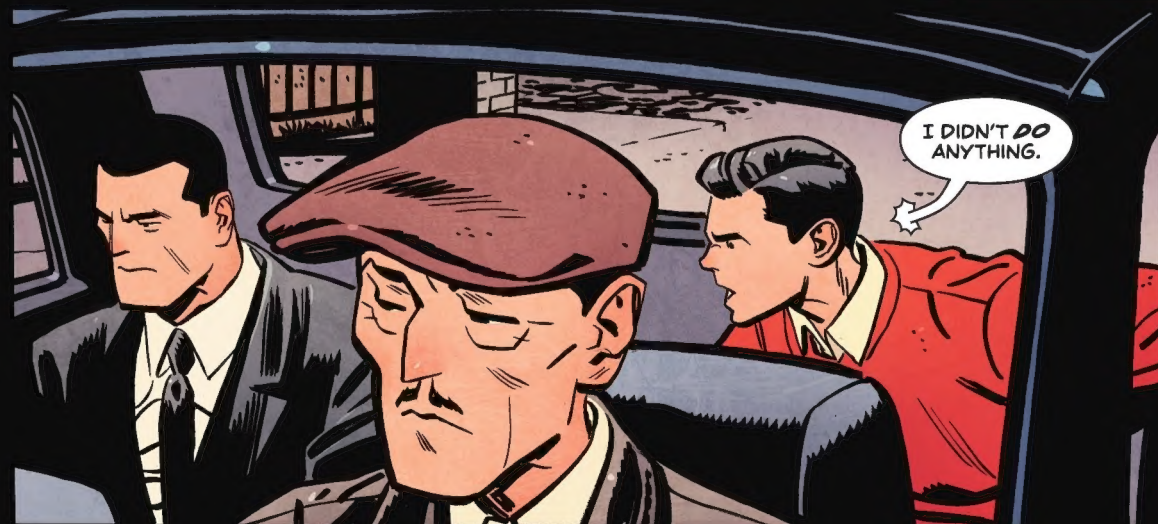
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ANDREW MARINO

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ROB LEVIN

BATMAN CREATED BY BOB KANE WITH BILL FINGER



COME ON, BRUCE. LOOK ON THE **BRIGHT** SIDE.

IF I'M NOT GOING TO THAT STUPID SCHOOL, I'LL HAVE MORE TIME FOR **CRIME-FIGHTING**.

THAT'S **NOT** HOW IT'S GOING TO GO.



I MANAGED TO WAYNE THE PRINCIPAL INTO KEEPING YOUR TANTRUM **OFF** THE RECORD THIS **ONE** TIME.

YOU'RE GOING BACK **TOMORROW--**

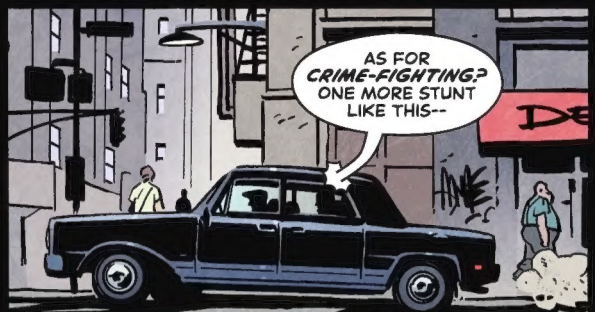


NO.

--AND YOU'RE GOING TO **APOLOGIZE**, AND YOU'RE GOING TO **BEHAVE**.



AS FOR **CRIME-FIGHTING?** ONE MORE STUNT LIKE THIS--



--AND YOU'RE **GROUNDED**.



FINE! I'LL APOLOGIZE! ARE YOU **HAPPY** NOW?



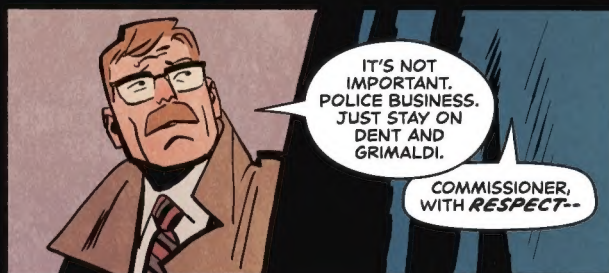
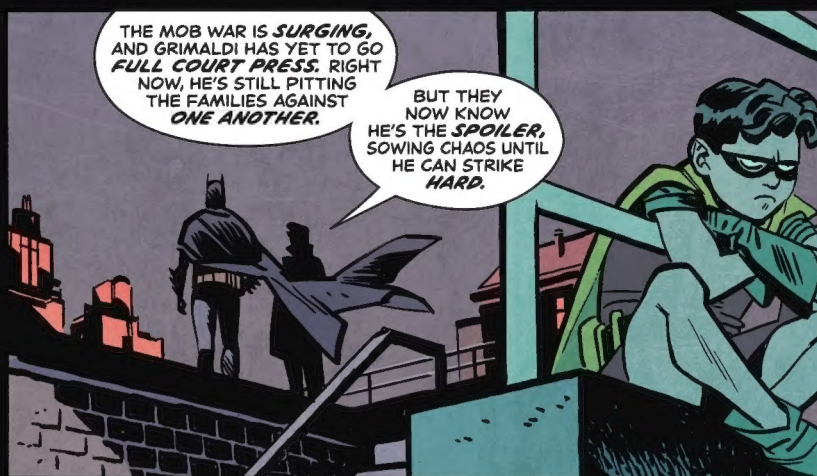
RELATIVELY SPEAKING.

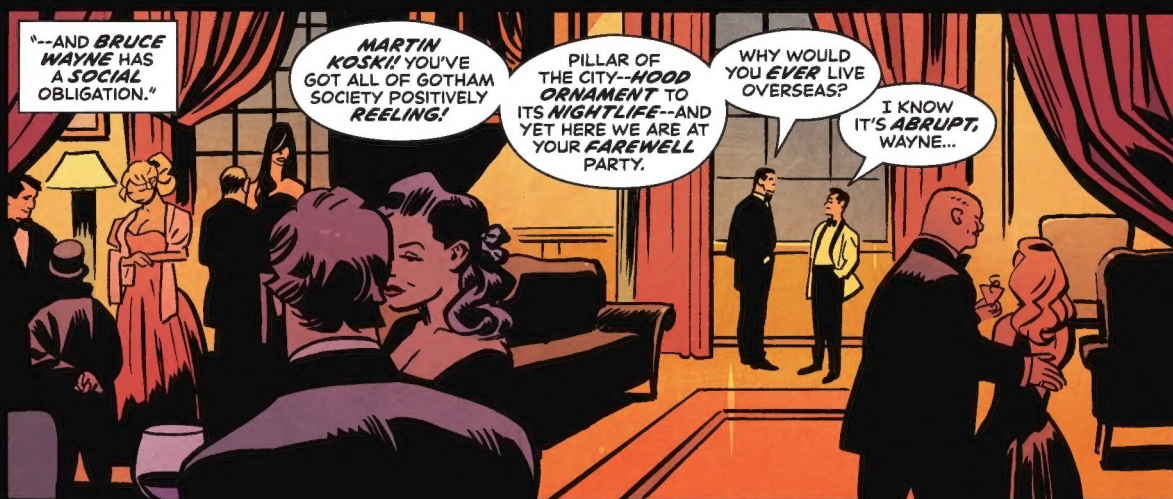
SIR, DID YOU JUST USE "WAYNE" AS A **VERB?**

JUST DRIVE.









"--AND **BRUCE WAYNE** HAS A **SOCIAL OBLIGATION.**"

MARTIN KOSKI! YOU'VE GOT ALL OF GOTHAM SOCIETY POSITIVELY **REELING!**

PILLAR OF THE CITY--**HOOD ORNAMENT** TO ITS **NIGHTLIFE**--AND YET HERE WE ARE AT YOUR **FAREWELL PARTY.**

WHY WOULD YOU **EVER** LIVE OVERSEAS?

I KNOW IT'S **ABRUPT**, WAYNE...



...BUT I GOT **LUCKY**. TIMED THE MARKETS **PERFECTLY** TO SELL THE COMPANY AND A COMPLEX SET OF HOLDINGS...

INCLUDING WAYNE INDUSTRIES.

GUILTY, HA.



BRUCE, DEAR, FETCH ME ANOTHER **DRINK**...?

IN A MOMENT, TIFFANI. I NEED ANOTHER WORD WITH OUR **HOST**.



ARE YOU IN DEEP WITH THE **PONIES** AGAIN? NEED CASH? IF SO--



HA! NO!

IT'S JUST TIME FOR A **CHANGE**, WAYNE. **DROP IN** WHENEVER YOU'RE NEAR ITALY, I MEAN IT.



NOW **PLEASE** ENJOY THE PARTY. I SHOULD CIRCULATE.

OF...

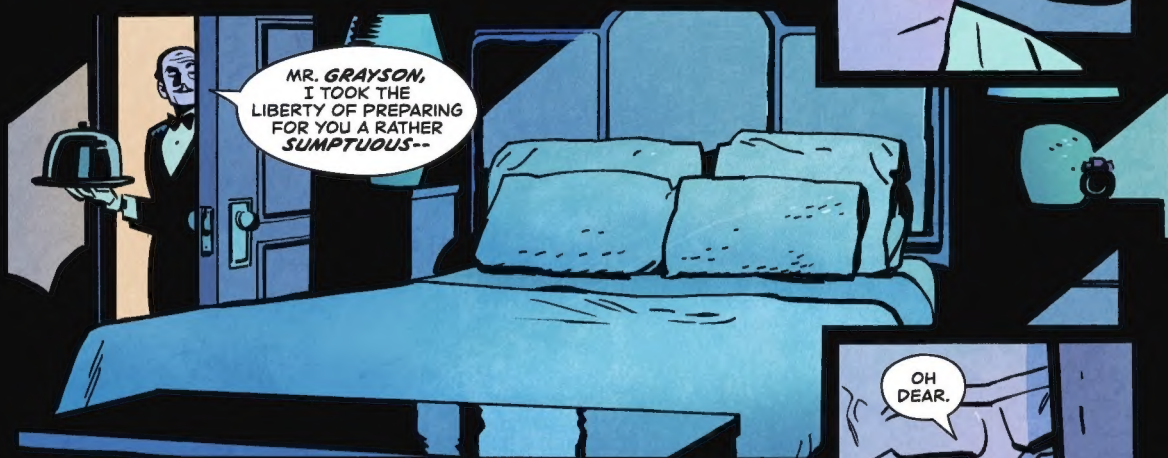
...COURSE.



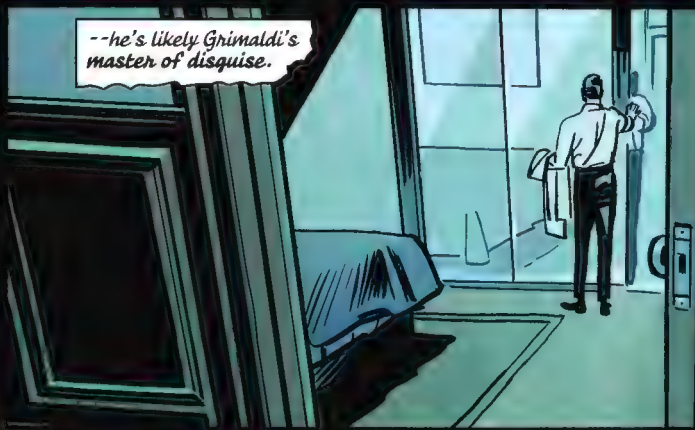
BE **GOOD**, WAYNE!



WILL **DO**, "MARTIN."











I REPEAT--
ROBIN IS GONE,
AS IS ONE OF THE
BATBIKES.

PICK UP,
SIR, PLEASE. THIS
IS AN EMERGENCY.
AS OF 42 MINUTES
AGO--



"--I HAVE NO
IDEA WHERE
THE BOY IS."



A PERSON
COULD DIE OF
DISAPPOINTMENT
IN THIS BURG. WHY
IS EVERYBODY SO
LAW-ABIDING
TONIGHT?

AND HOW
COME THERE'S NEVER
A CROOKED FACE
AROUND WHEN YOU'RE
IN A PUNCHING
MOOD?



BRAT'S
ALONE. IT'S OUR
CHANCE TO IMPRESS
GRIMALDI. CALL FOR
BACKUP.

AIN'T WE
ENOUGH?
HE'S JUST
A KID.

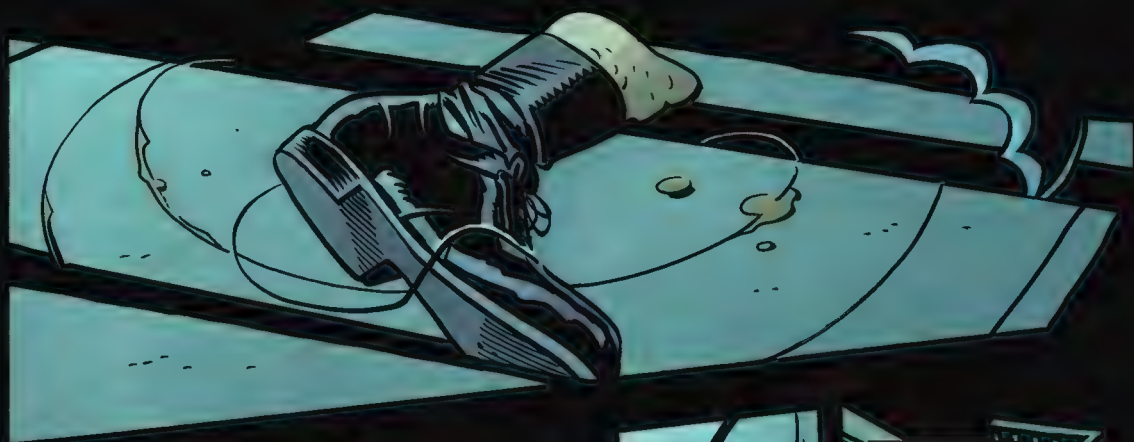


YOU AIN'T
SEEN HIM MOVE.
I HAVE.

CALL.



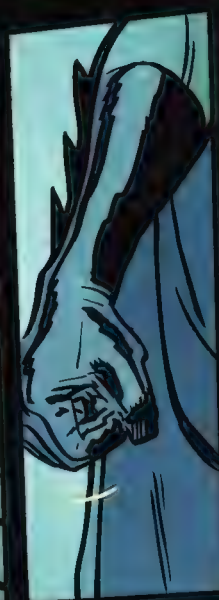




PROSTHETIC?



Has to be, right?



Already back on his... foot and stomping fast.



The mask. The silence. The strangeness. He thinks they give him power.



But that combo won't work on me.

I invented it.



YOU'RE
DONE,
HAGEN.

I'M
NOT LETTING
GO.

And here
it is.

The melting
thick.

No, not melting.
Not even warm.

Feels
like--

--clay--!

HUUUK







GOT HIM.
EASY
AS--

**BLAM
BLAM**

CHEATERS.

FUM

WHACK

IN A
FAIR FIGHT,
YOU'D ALL
BE--



Clay



Throat

Line.
Where



The line



Pull.



Pull.



PULL...!

KAFF

HJCHH

HURRR

PLAP

KAFF

It takes too long to recover. By the time I turn around...

HAGEN!

...he's gone.

But I hope it sunk in deep even he couldn't kill the Batman.

ALFRED.

ALFRED WAS CALLING.

KLIK

BATMAN TO PENNY-1.

BATMAN TO PENNY-1.

BATMAN TO PENNY--

WHERE IN GOD'S NAME HAVE YOU BEEN?

THE BOY IS GONE!



YOU MUST BE GRIMALDI.

SHARP KID.

TOOK SEVERAL OF MY SOLDIERS TO GET YOU HERE. WHATEVER THE BAT TAUGHT YOU ABOUT **FIGHTING**, HE DID IT **WELL**. JUST NOT **WELL ENOUGH**.

IS THAT GOING ON **MY** TOMBSTONE OR **HIS**?

HA! THAT IS **SOME SPUNK**. I LIKE YOU... "**ROBIN**," IS IT?

ROBIN, I HAVE **GOOD NEWS** FOR YOU. I DON'T HURT **CHILDREN**.

BUT I HAVE NO PROBLEM **BAITING A HOOK** WITH THEM.



To be continued!

WHAT HAVE I DONE?

ABSOLUTE FLASH

#1 PREVIEW

JEFF LEMIRE WRITER

NICK ROBLES ARTIST

ADRIANO LUCAS COLORS

TOM NAPOLITANO LETTERS



WHAT HAVE I DONE?

WHAT HAVE I DONE?

WHAT HAVE I DONE?

WHAT HAVE I DONE?



THIS IS ALL
SO MESSED
UP I...

--I'VE RUINED
EVERYTHING. I
CAN'T GO BACK.
I HAVE TO--

--HAVE
TO KEEP
GOING--

--KEEP RUNNING.
WHEN THEY FIND
OUT--

--WHEN HE FINDS
OUT HE'S LITERALLY
GOING TO KILL ME

BUT WHAT DOES
IT MATTER NOW?

EVERYTHING
IS MESSED UP

EVERYTHING IS
POINTLESS NOW

I--I MESSED
UP SO BAD







NO!

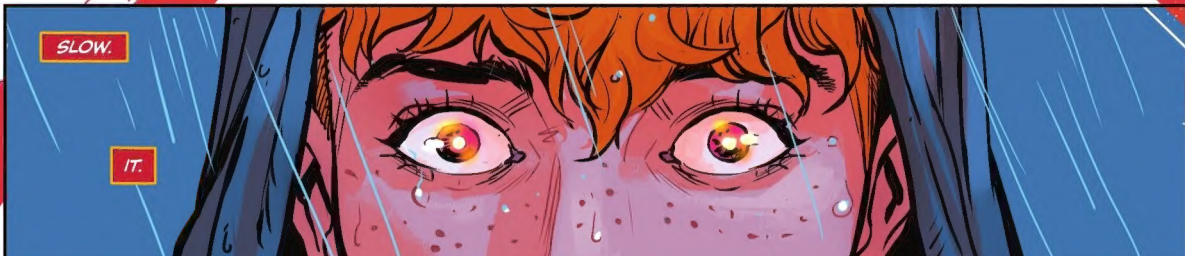


IT'S ALL GOING TOO FAST.
JUST NEED TO BREATHE...

...BREATHE, WALLY, JUST
LIKE SHE TAUGHT YOU...

...BREATHE...

...SLOW IT DOWN...



SLOW.

IT.



--DOWN?

TWO DAYS AGO



YOU KNOW
WHERE YOU ARE.

YOU KNOW
WHO YOU ARE.

YOU'RE WALLY WEST.

TO BE CONTINUED IN
ABSOLUTE
FLASH #1
ON SALE IN MARCH!



ALL IN



AQUAMAN
MONTHLY



SUPERMAN
MONTHLY



JUSTICE LEAGUE
THE ATOM PROJECT
SIX-ISSUE SERIES



JUSTICE LEAGUE
★ **UNLIMITED** ★
MONTHLY



THE QUESTION
ALL ALONG THE WATCHTOWER
SIX-ISSUE SERIES



CHALLENGERS
OF THE
UNKNOWN
FIVE-ISSUE SERIES



THE FLASH
MONTHLY



GREEN LANTERN
MONTHLY



TITANS
MONTHLY



BLACK LIGHTNING
FIVE-ISSUE SERIES

ENTER THE WATCHTOWER!

FOLLOW

JUSTICE LEAGUE ★ **UNLIMITED** ★

THROUGHOUT THE DC UNIVERSE!

CATWOMAN

INTERVIEW WITH TORUNN GRØNBEEK

Prowl into the world of Catwoman as writer Torunn Grønbeek goes All In unveiling the secrets behind her gripping new run. In this exclusive interview, Grønbeek delves into Selina Kyle's journey and the deadly mystery that puts her life on the line.

Catwoman #69 kicks off with Selina diving into the shadowy world of an international syndicate from her past. What drew you to explore this side of her history?

I look at this book as my love letter to Selina Kyle. I wanted to write an action-packed, high-pressure story that would showcase her competency, her intelligence, and her craft.

The first issue begins when she learns the news of her own death—or, more accurately, the death of one of her old identities, *Evie Hall*. This is immediately followed by an attempt on her life, confirming what she's dreaded most: Someone has connected the crimes of her past with the identity of Selina Kyle. She is faced with a choice—she can run, start over, or fight for Selina and figure out who wants her dead and *why*.

How do you approach balancing Selina's vulnerability with her undeniable strength and resourcefulness?

Her secrecy is her greatest weakness. It makes her take on the Belov family on her own rather than ask for help, and it is a task that will test every inch of her strength and resourcefulness.

I've tried to make sure she is forced to question her approach to trust—a recurring theme in the book—as she delves deeper into the criminal underworld she once knew well. Selina does not trust easily, and we'll learn both *why* that is and how it can lead to disaster.

What's it like working with Fabiana Mascolo and Marianna Ignazzi, and how has their art helped bring your vision for Selina's story to life?

Fabiana has informed so much of how I approach storytelling in this book. The pacing, the panel counts, and the subtle emotional beats of the story leave a lot of the heavy lifting to the artist, and the book clicked into place for me when Fabiana came on board. She handles everything so well—from the movement and action to the heartbreaking emotion.

When Marianna jumped in, she had big shoes to fill, and she not only managed that with aplomb but also brought her own unique style to the book. The atmosphere she builds is out of this world.

And don't get me started on Seba Fiumara's covers. A+, *mind-blowing*, nailing it every single time!

It is a daily joy and a privilege to work with this team, and I hope the love we've put into the book comes through on the page.

**DON'T MISS
CATWOMAN,
ON SALE MONTHLY!
ALL IN**



Catwoman #73
main cover by Seba Fiumara



Catwoman #73
variant cover by Frank Cho and Sabine Rich



Catwoman #73
variant cover by Dan Panosian

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The Last Kryptonian-DCP

